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nut, the venerable sandwich, the mysterious pie, the unripe fruit, the debilitated tea and coffee, and five minutes to eat and drink them all in will ruin this nation of railroad dyspeptics if they keep on much longer. On the western dining cars you sit in a Delmonico restaurant on wheels, eat from china, cut glass and silver, have snowy table linen and flowers before you, and are deftly and promptly served with the fat of the land at a moderate price. Please bring those dining-cars this way. As to ventilation, the lack of it has too long been apparent. You can open your window if you like, but you thereby direct a stream of cold air on your fellow passengers and fill your eyes and ears with dust and cinders. The ventilation should be provided by a pierced ceiling like that in use in sundry Brooklyn horse cars, the tiny holes opening into a narrow air chamber that allows the escape of foul air but does not admit the entrance of dust, or by funnels on the roof that admit the air, filter it, and distribute it through registers.

COLLECTORS of curiosities, coins, medals, ornaments, and the like, know well that much experience and a certain degree of shrewdness are necessary qualifications if they wish to avoid being fleeced. Every market now-a-days is filled with

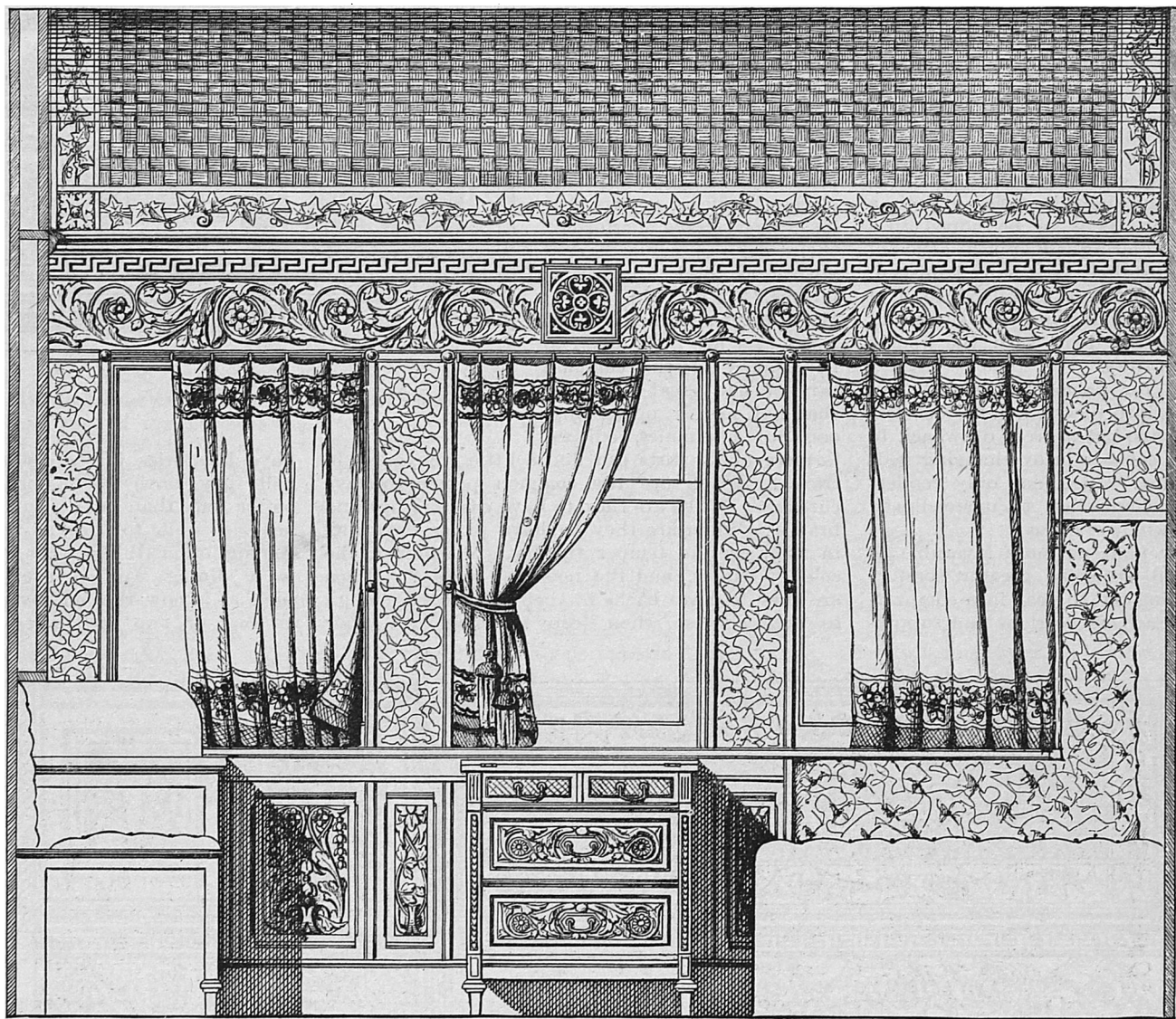
LIVING DECORATIONS.

LIVING decorations are allowable, providing they are amiable as well as decorative. By this I do not mean the dudes of the up-town streets or the yahoos of the low-town streets, who may be said to decorate the walks in front of expensive restaurants, and in the case of the yahoos, dives and liquor saloons. I mean parrots, love birds, occupants of cages and aquaria, which are really, and not ironically, decorative. A parrot or macaw with his "brilliant foliage" (that's what a recent United States Commissioner of Agriculture called it) is a striking object in a well equipped room, and his constant movement is sure to draw attention to him and make his colors appreciated. But, of course, nobody wants a bird in his house that has a yell like a fog whistle and a morbid appetite for fingers, ears, jewelry, and collar buttons, for a man in order to save his smaller members and his personal ornaments can contrive to worry along without an animal that wears bright feathers.

Several artists in New York affect parrots in their studios, and it must be confessed that they form very bright notes of color in those picturesque apartments. They are certainly better than

THE effect of blue window shades from the outside of wooden houses that are painted in the prevalent green tint, is very pleasing. It varies the color and lends positiveness and depth to it. The assertion that colors should be coupled with their complementary hues—as blue with orange, green with red, yellow with purple—is right enough in theory but hard to put in practice, for the result is garish and unpleasing unless the colors are toned by some common medium and reduced to something near a neutral tint. Theoretically, blue does not harmonize with green because green is half composed of blue; but the blue sky and blue rivers harmonize with the woods and meadows all the same, the blue of distance lends greater charm to the green of foreground, and blue and green interplay on the neck of a duck and the tail of a peacock.

HAND painted valentines are among the luxuries of modern sentimentality. They bring the best of prices over the counters, and help many a struggling talent over the rocky road to recognition. But there is a terrific disproportion between the cost of a hand-painted valentine and its selling price to the public if the assertion of the painter is true, that he receives \$1 apiece for those that cost \$20 to the sentimental purchasers.



DESIGN FOR INTERIOR DECORATION OF A MANN BOUDOIR CAR, BY THEO. HERTWIG.

cheap imitations of the antique. Arms and armor are manufactured and aged and provided with romantic histories as thrilling to read as a novel; old pictures furnished with certificates of genuineness which would almost deceive the masters who did not paint them; jewels, coins, and all the rest of those trophies dear to the antiquarian heart have their shadows. The rage for old masters has died out, it is true, and there is little harm in them to the average mortal now-a-days. But that for the other lines of antiques keeps up and augments. It would almost pay an expert to set up as a detective in a city like New York and make a business of sifting the grain from the chaff for the benefit of the collector with more money and enthusiasm than discretion.

THE Salmagundi Sketch Club having contrived to make both ends meet in its exhibition last December, has advertised its intention of making another display of black and white art this year. The Salmagundi exhibitions have been such events of the art season in the past that it would be a pity to lose them, so the news of their continuance will be received by that part of the public interested in artistic matters with decided gratification.

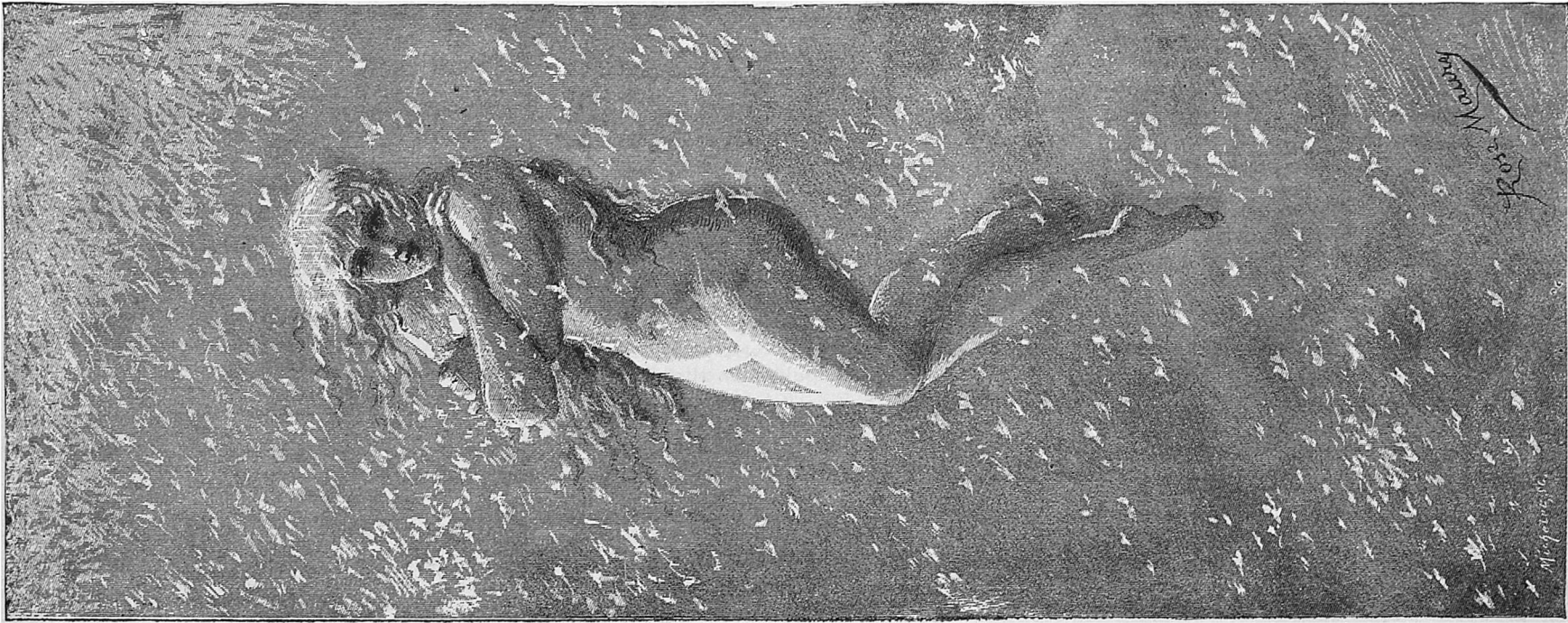
overgrown dogs and alligators that a few young painters keep for eccentricity's sake.

An artist, in one of those great hives of artistic industry near Central Park, is so fond of the woods and fields that his studio is quite different in appearance from the ordinary painter's quarters. Instead of covering his walls with sketches, studies, bits of drapery and cabinets of bric-a-brac, he has sheathed them in bark, sprays of leaves, thick clusters of wayside growth, long spikes of bulrush and feathery plumes of pampas grass; but the focus of the apartment is a narrow window commanding a wide outlook over the city, but edged with grasses and vines and partially blocked at its lower end by a sea-water aquarium in which the living flowers of the anemone and star fish wreath their arms, and tiny fish dart to and fro, making silvery flashes in the sunlight. Gold fish in aquaria and in hanging globes are decorative, and what a cheerfulness could be added to an apartment where flowers are kept if butterflies could be persuaded to abide there through the winter!

It takes a great deal of money to make a great collection of pictures, but a good collection can be made by anyone who has the taste to apply his moderate means wisely.

THE use of old oak, cherry and other dark woods is as reprehensible as bronze. For very sketchy etchings the frame invented by Mr. Whistler, which is a narrow strip of wood painted white and with a delicate line of black is admirably adapted. All impressions on Indian or any tinted paper require a white mat. A delicate gray mat is to be recommended for strong impressions on white paper. The very large etchings now in the market will endure the same class of frame as a steel engraving. Such frames may be made of old oak or of other woods, with a line of ornament and a gilt bead to relieve their heaviness. The mats for large etchings and engravings require to be heavy and well finished—the best being what are known in the trade as French mats. Simple gold frames may be employed, but never the heavy and elaborate contrivances in gold or bronze the frame makers are so fond of putting forward for the not unnatural reason that it pays them best to make such frames up.

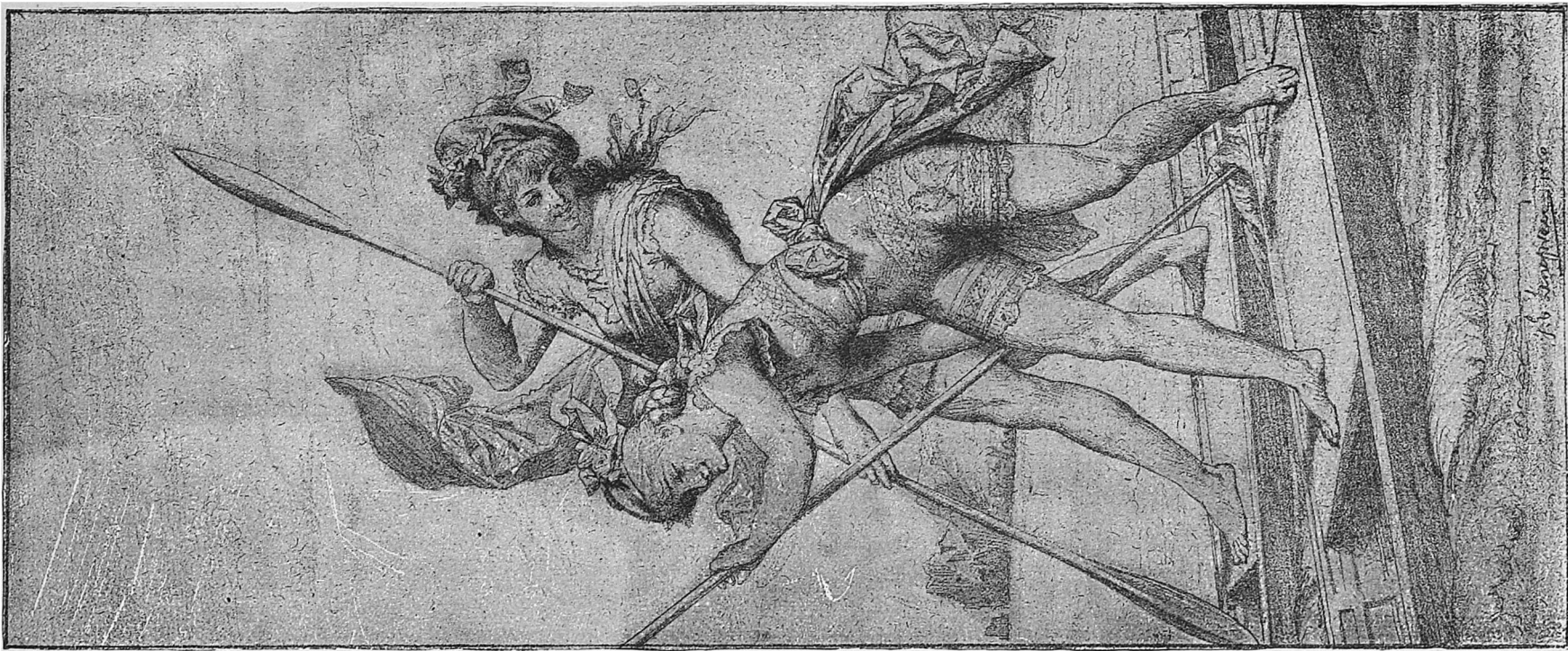
THERE is such a demand for the best lacquer ware in Japan that one native trading house is buying up all it can get at here and shipping it back to the place it originated in. Higher prices are paid for certain kinds of lacquer in Japan than they will bring in America.



THE SNOW FLAKE. BY ROSE MAURY.



THE EXCURSIONISTS, BY SAINTIN, FROM CASINO AT MONTE CARLO.



YACHTING, DECORATIVE PANEL, BY LENEVEU, FROM CASINO AT MONTE CARLO.